



THE EXCEPTIONAL SALE 2016

WEDNESDAY 13 APRIL 2016



AUCTION

Wednesday 13 April 2016
at 11.00 am

20 Rockefeller Plaza
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VIEWING

Friday	8 April	10.00 am – 5.00 pm
Saturday	9 April	10.00 am – 5.00 pm
Sunday	10 April	10.00 am – 5.00 pm
Monday	11 April	10.00 am – 5.00 pm
Tuesday	12 April	10.00 am – 5.00 pm

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Jussi Pylkkänen (#1351667)

above

Lot 11

wrap front

Lot 24

wrap flap

Lot 21

wrap back

Lot 36

front cover

Lot 7

inside front cover

Lot 14

opposite

Lot 13

back cover

Lot 10

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KUNSTKAMMER OBJECTS FROM THE COLLECTION OF BARON ALPHONSE DE ROTHSCHILD (1827-1905) (LOTS 1-4, 16-20, AND 33-35)



Baron Alphonse de Rothschild (1827-1905). Courtesy of the Rothschild Archive, London.

LE GOÛT ROTHSCHILD AND THE PATRONAGE OF RENAISSANCE WORKS OF ART

The French Rothschild art collections and the wealth that fueled them began with Baron James Mayer de Rothschild (1792-1868), youngest of the five brothers known famously as the five “arrows” of the family. Founder of MM de Rothschild Frères in Paris, Baron James lived with his wife Betty in grand style at 19 rue Lafitte, although their most magnificent creation was the château de Ferrières, which he thoroughly updated in the family taste for the Renaissance style.

Joseph Paxton, the architect of the Rothschild-owned Mentmore Towers in England, transformed the exterior of Ferrières between 1853 and 1863, while the interior was designed by Eugene Lami who created an extraordinary *mise-en-scène* in which to display grand pictures and grand furniture to grand effect. Ferrières became more of a palace than a château and reflected James’s rise to the very height of French society, where he achieved an almost sovereign status, demonstrated by the state visits of Napoleon III in 1862 and of the King and Queen of Belgium in 1867.

In 1868 Baron Alphonse James de Rothschild (1827-1905), James’s eldest son, inherited not only the management of Rothschild concerns in France but also his father’s financial and political skills, used to great effect in protecting and enhancing his family’s interests as well as those of France through events such as the fall of Louis-Napoleon, the Paris Commune and the Franco-Prussian War.

Inheriting the château de Ferrières and its superb collection of furniture, sculpture, tapestries and pictures, Alphonse set about acquiring precious works of art to form a treasure-cabinet, or *Schatzkammer*, in the manner of Renaissance princes. In the 16th century, vessels made of prized materials such as rock-crystal and agate were worthy of mounting in gold, enamel, and gemstones, and an assemblage of these objects created a spectacular display of wealth.

Although Alphonse bought a certain number of Dutch 17th century and French 18th century pictures, including Boucher’s celebrated portrait of Madame de Pompadour in 1877, it was towards gold-mounted objects of vertu that he concentrated his most assiduous pursuits. Alphonse’s interest in precious objects had started at a young age; at the age of 22 he acquired faience and enamels on a trip to Italy. The extent and continuity of Alphonse’s purchasing is borne out by the *Comptes Courants*, or account ledgers, of the French Rothschilds from 1870-1905, which show that Alphonse’s vast collection of decorative objects, including “*Emaux de Limoges et de Venise, Verres Venise et*

Arabes, Cristaux et Bijoux," were concentrated in museum-style vitrines at Ferrières, displayed in the *Fumoir* as well as the *Salon vert*, *Salon rouge* and *Boudoir entre-sol*.

The only problem with such a voracious demand, which was shared by other branches of the Rothschild family in the same period, was the matter of supply. Frédéric Spitzer, a brilliant dealer, positioned himself to supply Alphonse, his family, and other collectors of the day with exquisite objects in the Renaissance style that often surpassed the quality of 16th-century examples. The superb works in the present auction, all undoubtedly acquired by Alphonse from Spitzer's shop in Paris, were made by exceptionally talented craftsmen, among them Reinhold Vasters and Alfred André.

Frédéric Spitzer (1815-1890) owned an antique business in Aachen from about 1850 until 1869, and it is during this period that he almost certainly came across the goldsmith Reinhold Vasters, the appointed restorer at the Aachen Cathedral Treasury. In 1852 Spitzer purchased a large house in Paris on the rue de Villejust, which became known as *musée Spitzer*. Here he amassed a huge collection of Renaissance and Renaissance-style gold and silverwork and other works of art of every description.

Preferring to be known as an *amateur*, or knowledgeable collector, Spitzer was in actuality a retailer moving in the most elegant social circles in Paris. As the introduction to the Spitzer sale catalogues of April 17 and June 16, 1893, noted "*pendant douze ans (1878-1890) l'hôtel de la rue de Villejust a été le pèlerinage de toute l'aristocratie européenne, aristocratie de naissance, de talent ou de fortune.*"

Writing in 1909, the year of Spitzer's death, Stephen Beissel observed that Spitzer, "as is well known, employed for almost fifty years a series of first-rate artists in Paris, Cologne, Aachen, etc., who made him old things." Due to Charles Truman's discovery of his drawings in the Victoria and Albert Museum, Vasters is now known to be the Aachen artist. Recently, curator Marion Campbell has suggested that the Cologne supplier may be the superb enameller Gabriel Hermeling, who worked from 1860 to 1904. In Paris, the "first-rate" artist must be, without doubt, the jeweler, Alfred André, whose surviving metal patterns and molds were the subject of a groundbreaking study in 2000 by Alexis Kugel.

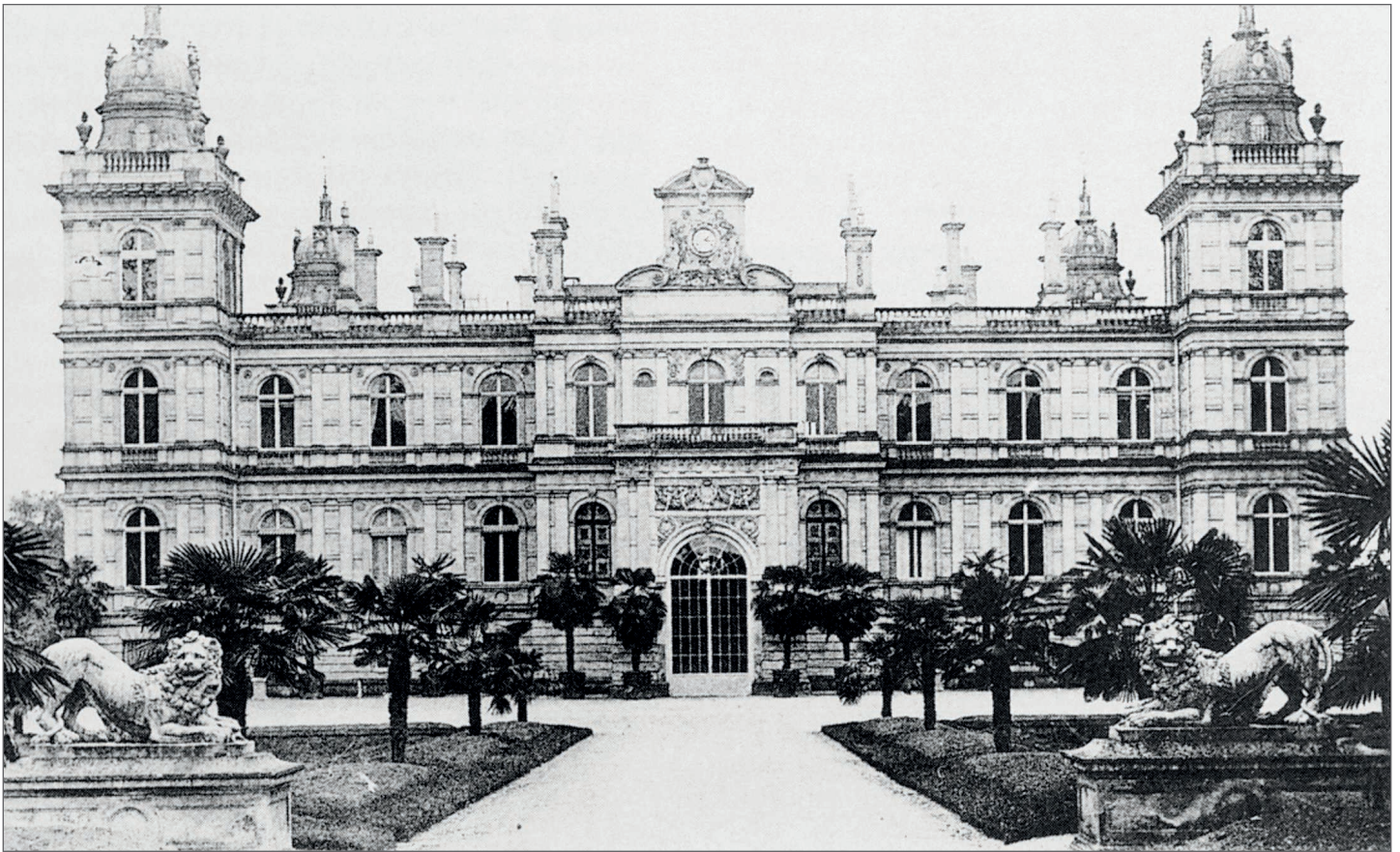
Reinhold Vasters (1827-1909), like Spitzer, became increasingly wealthy after 1850, and by 1880 was publically exhibiting works of art from his personal collection. Indeed the 1902 Dusseldorf exhibition, *Kunsthistorische Ausstellung*, included no fewer than 500 pieces owned by Vasters. Predictably, the highlights of Vasters's collection included gold-mounted Milanese rock-crystal and enameled jewels.

Alfred André (1839-1919) established his first shop in 1859 and became known as a leading restorer of Medieval and Renaissance decorative art. In 1880 he converted a large four-story building on the left bank into a workshop for goldsmiths, hardstone carvers, and ceramicists. His reputation as a conservator was widespread and culminated in his being employed to restore a Milanese rock-crystal casket in the Escorial. For this he was awarded the Order of Charles III by the Spanish Royal family in 1885.

The survival of a large number of metal patterns for jewelry and gold mounts in the collection of the André firm in Paris leaves little doubt that the workshop produced many Renaissance-style objects. Enameled and jeweled gold mounts, apparently cast from André's molds, appear not only in the Spitzer collection catalogue and the collection of the Parisian Rothschilds, but also in many of the world's leading museums, particularly those in the United States. The *Comptes Courants* of the French Rothschilds from 1870-1905 list some of Alphonse's purchases over a thirty-five year period from André. In addition to descriptions of a considerable amount of restoration work and purchases at the Spitzer sale of 1893, there is mention of several jewels being from the "*époque Renaissance.*"

It is a tribute to the skill of the makers that so many Renaissance-style works of art have been accepted as genuine throughout much of the 20th century. Indeed their work was so sophisticated that it is only through the chance survival of the Spitzer catalogues, Vasters's drawings, and André's models that it has become possible to identify their productions today.

(For details on the recent attributions to Alfred André, see Alexis Kugel, with Rudolf Distelberger and Michèle Bimbenet-Privat, *Joyaux Renaissance: une splendeur retrouvée*, Paris, 2000, and on the discovery of Reinhold Vasters, see Charles Truman, "Reinhold Vasters, the Last of the Goldsmiths," *Connoisseur*, vol. 199, March 1979, pp. 154-161.)



The façade d'honneur of the château de Ferrières.



Interior view of the Musée Spitzer. Photograph from Edmond Bonaffé, *Le Musée Spitzer*, Paris, 1890.

KUNSTKAMMER OBJECTS FROM THE COLLECTION OF BARON ALPHONSE DE ROTHSCHILD (1827-1905)

1

A RENAISSANCE-STYLE JEWELLED AND ENAMELED GOLD-MOUNTED ROCK-CRYSTAL CUP AND COVER

BY REINHOLD VASTERS, AACHEN, CIRCA 1870

On oval base, the mount set with alternate triple and single ruby collets, on black and white enamel strapwork ground, the fluted baluster stem with similar knops, the broadly fluted oval bowl carved with cherubs' heads, scrolling foliage and baskets of flowers, the enameled border set with single ruby collets at intervals, the cover with similar border, with finial possibly representing Hercules and Cacus, with brass-bound oak and velvet-lined storage case with printed label '67/ER/7-1' 13 $\frac{7}{8}$ in. (35.3 cm.) high

\$120,000-180,000

£85,000-130,000
€110,000-160,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), Paris.

Baron Edouard de Rothschild (1868-1949), Paris.

Confiscated from the above following the Nazi occupation of Paris by the Einsatzstab Reichsleiter Rosenberg after May 1940 and transferred to the Jeu de Paume (ERR no. R 4859).

Restituted to the Rothschild Collection.

Baroness Batsheva de Rothschild (1914-1999), Tel Aviv, sold

Christie's, London, 14 December 2000, lot 70.

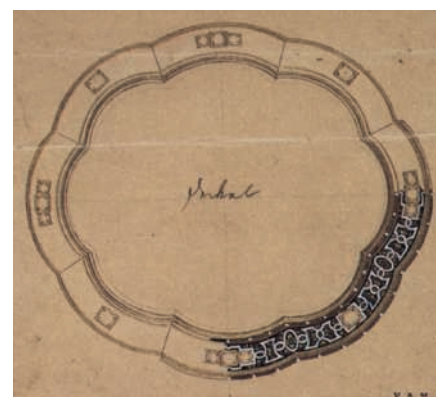
Rothschild inventory no. E. de R. 290.

Vasters designed the jeweled and enameled mounts on this cup after 16th-century examples by the Parisian goldsmith Richard Toutain the Younger. An onyx ewer at the Kunsthistorisches Museum commissioned by King Charles IX of France has similar black-and-white moresque mounts documented from the workshop of Toutain around 1570 (KHM inv. no. KK 1096). A famous sardonyx cup in the collection of Cardinal Mazarin at the Galerie d'Apollon at the Louvre also has moresque enameling attributed to Toutain. Eight watercolor designs by Vasters for the mounts on this cup are in the collection of the Victoria and Albert Museum (two are illustrated here).

The overall form of this cup is similar to an example at the Metropolitan Museum of Art for which Vasters's designs exist (Y. Hackenbroch, "Reinhold Vasters, Goldsmith," *Metropolitan Museum Journal*, vol. 19-20, 1984-85, figs. 130-131).



Vasters's design for the finial.
Courtesy V&A Picture Library
(E.3041-1919 through E. 3048-1919).



Vasters's design for the cover border. Courtesy V&A Picture Library (E.3041-1919 through E. 3048-1919).



KUNSTKAMMER OBJECTS FROM THE COLLECTION OF BARON ALPHONSE DE ROTHSCHILD (1827-1905)



Jean-Baptiste Fortune de Fournier (French 1798-1864). Courtesy of Galerie Jacques Kugel, Paris.

2

A PAIR OF RENAISSANCE-STYLE JEWELLED AND ENAMELED GOLD VASES

POSSIBLY BY ALFRED ANDRÉ, PARIS, CIRCA 1860

Each on square plinth, the bases set with ruby collets, with strapwork panels above, the blue *guilloché* enamel body overlain with white scrolls set with emerald, ruby and sapphire collets, with waisted neck and handles formed as a merman and a mermaid set with further ruby collets and holding pendant pearls

4 3/8 in. (11.1 cm.) high

(2)

\$70,000-100,000

£50,000-71,000
€64,000-91,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), Paris.

Baron Edouard de Rothschild (1868-1949), Paris.

Confiscated from the above following the Nazi occupation of Paris by the Einsatzstab Reichsleiter Rosenberg after May 1940 and transferred to the Jeu de Paume (ERR no. R 3607 a and b).

Transferred to Schloss Neuschwanstein, Hohenschwangau.

Repatriated to France October 18, 1945 and restituted to the Rothschild Collection.

Baroness Batsheva de Rothschild (1914-1999), Tel Aviv, sold Christie's, London, 14 December 2000, lot 67.

Rothschild inventory nos. E. de R. 293-4.

These vases appear in a watercolor by Jean-Baptiste Fortune de Fournier (1798-1864), an artist who worked for Napoleon III and exhibited at the Salons of 1843 and 1864. Eight interior views of The Tuilleries are recorded by him as well as a portrait of Napoleon III. The watercolor illustrating the Rothschild vases, as well as three others illustrating mostly jewelry, was included in the sale of some of the contents of the château de Ferrières, Baron Alphonse's home.

The design for a similar base of a vase by Vasters is in the collection of the Victoria and Albert Museum, London (E.3275-1919). In the opinion of Miriam Krautwurst, Vasters restored an object for which he had designed the base, while the objects themselves appear more likely to be the work of Alfred André.



Vasters's design for a related base. Courtesy V&A Picture Library (E.3275-1919).



KUNSTKAMMER OBJECTS FROM THE COLLECTION OF BARON ALPHONSE DE ROTHSCHILD (1827-1905)



3

A RENAISSANCE-STYLE ENAMELED AND GOLD-MOUNTED AGATE CUP AND COVER

POSSIBLY BY REINHOLD VASTERS, AACHEN, CIRCA 1870

On circular base, the gold border enameled with scrolls and vari-colored lobes with busts of children, the center and stem with applied winged busts, the gold border to the agate bowl *champlevé* enameled with flowerheads and scrolling foliage, the raised cover with border of multi-colored flutes, the center enameled with reclining figures probably emblematic of Faith, Hope and Charity, the finial with three applied winged monsters and surmounted by the figure of Prudence
5 ¾ in. (14.5 cm.) high overall

\$90,000-120,000

£66,000-85,000
€84,000-110,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), Paris.

Baron Edouard de Rothschild (1868-1949), Paris.

Confiscated from the above following the Nazi occupation of Paris by the Einsatzstab Reichsleiter Rosenberg after May 1940 and transferred to the Jeu de Paume (ERR no. R 3587).

Recovered by the Monuments, Fine Arts and Archives Section and transferred to the Central Collecting Point, Munich, September 3, 1945 (MCCP no.7945/12).

Repatriated to France July 11, 1946 and restituted to the Rothschild Collection.

Baroness Batsheva de Rothschild (1914-1999), Tel Aviv, sold

Christie's, London, 14 December 2000, lot 68.

Rothschild inventory no. E. de R. 677.









KUNSTKAMMER OBJECTS FROM THE COLLECTION OF BARON ALPHONSE DE ROTHSCHILD (1827-1905)

4

A RENAISSANCE-STYLE JWELED AND ENAMELED GOLD-MOUNTED ROCK-CRYSTAL TABLE-CLOCK

BY REINHOLD VASTERS, AACHEN, CIRCA 1860



Vasters's design for a related clock.
Courtesy V&A Picture Library (E.2665-1919).

The domed rock-crystal base carved with mythological gods and goddesses within gemset border enameled with fruit and scrolls, with black enamel bands resting on three enameled ball and scroll feet, the stem formed as Hercules wearing a scarlet lion's pelt standing on rockwork and supporting the rock-crystal globe encased in a gold band enameled with signs of the Zodiac and surmounted by figure of Chronos, the reverse of the globe with applied enameled half moon, the movement with skeletonized and florally engraved plates having *fusée* and spring barrel (gut line broken), verge escapement with plain two-arm steel balance wheel, gilt baluster pillars secured with rose-nuts on the top-plate and pinned to the backplate, the dial with outer 1-12 and inner 13-24 chapters engraved into the rock-crystal globe and centered by an applied gold plaque decorated with colored foliate enamel, similarly enameled single hand
8 7/8 in. (22.5 cm.) high

\$100,000-150,000

£71,000-110,000
€92,000-140,000

PROVENANCE :

Baron Alphonse de Rothschild (1827-1905), Paris.
Baron Edouard de Rothschild (1868-1949), Paris.
Baroness Batsheva de Rothschild (1914-1999), Tel Aviv, sold
Christie's, London, 14 December 2000, lot 66.

Rothschild inventory no. E. de R. 515.

Several designs for this clock by Reinhold Vasters are in the collection of the Victoria and Albert Museum, London. These designs include drawings for the entire clock, the figure of Hercules, the band of signs of the Zodiac, the dial, the finial and detail of sickle, moon on reverse, and the base. In addition, there is an alternate design for the clock and the decoration of the dial (E.2865-1919 and E.2867-1919).

A nearly identical figure forms the stem of an enameled gold and lapis lazuli desk seal, formerly in the collection of Jack and Belle Linsky (Sotheby's, New York, 21 May 1985, lot 115). This seal too was almost certainly designed by Vasters.





KUNSTKAMMER OBJECTS FROM THE COLLECTION OF BARON ALPHONSE DE ROTHSCHILD (1827-1905)

16

A RENAISSANCE-STYLE JEWELED AND ENAMELED GOLD-MOUNTED ROCK-CRYSTAL BOWL

ATTRIBUTED TO REINHOLD VASTERS, AACHEN, CIRCA 1870

The double-spouted rock-crystal body carved in the Milanese style with mythological scenes, on circular spreading gold foot enameled with bands of strapwork and set with ruby collets, the richly decorated jeweled swing handle formed as reversed caryatid figures and scrolls, the baluster center with entwined serpent ring finial, with brass-bound oak and velvet-lined storage case, the top with brass plaque inscribed 'Piece en Cristal de roche avec anse' and label printed 'ER/65 5-3'
10 in. (25.5 cm.) high

\$150,000-250,000

£110,000-180,000
€140,000-230,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), Paris.

Baron Edouard de Rothschild (1868-1949), Paris.

Confiscated from the above following the Nazi occupation of Paris by the Einsatzstab Reichsleiter Rosenberg after May 1940 and transferred to the Jeu de Paume (ERR no. R 4856).

Baroness Batsheva de Rothschild (1914-1999), Tel Aviv, sold
Christie's, London, 14 December 2000, lot 70.

Rothschild inventory no. E. de R. 290.



Italian gold-mounted rock crystal bowl, Milan, third quarter of the 16th century.
Courtesy of Musée du Louvre.

LITERATURE:

F. Rossi, *Italian Jeweled Arts*, London, 1957, pl. LXXI.

The present bowl is extremely interesting in that the inspiration for the handle is clearly taken from a magnificent 16th-century example, formerly in the collection of Louis XIV and now in the Louvre Museum, Paris, illustrated here.

Vasters designed two other similar bowls with bail handles, both now in the collection of the Metropolitan Museum of Art, New York. One of these was bequeathed by Robert Altman and the other is from the Robert Lehman Collection. The designs for both mounts are recorded among the Vasters drawings in the Victoria and Albert Museum, London. It has been suggested that the carving of the rock-crystal itself of these bowls is Milanese, 16th century (Y. Hackenbroch, "Reinhold Vasters, Goldsmith," *Metropolitan Museum Journal*, vol. 19-20, 1984-5, pp. 195-8, figs. 62-6 and 68-9).

Vasters's involvement with this piece is further indicated by the black and white enameled band around the stem, which is very close to the border of the rock-crystal cup and cover for which Vasters's designs exist. Similar mounts are also found on Vasters's shell-shaped rock-crystal cup formerly in the Benjamin Altman Collection and now at the Metropolitan Museum of Art, New York (1913, 14. 40. 655).



KUNSTKAMMER OBJECTS FROM THE COLLECTION OF BARON ALPHONSE DE ROTHSCHILD (1827-1905)

17

A RENAISSANCE-STYLE ENAMELED AND GOLD-MOUNTED GREY CHALCEDONY URN AND COVER

POSSIBLY BY REINHOLD VASTERS, AACHEN, CIRCA 1870

The spreading fluted base with gold border enameled with winged monsters and beading, the upper part of the partly fluted body carved in cameo with mythological scenes, the enameled winged caryatid scroll handles rising from carved lions' masks, the border enameled with scalloped panels of scrolls with lozenges between, the partly fluted cover with enameled scroll border and finial formed as a seated figure of Hercules on natural amethyst crystal above enameled gold knob
4 $\frac{5}{8}$ in. (11.8 cm.) high overall

\$50,000-80,000

£36,000-57,000

€46,000-73,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), Paris.

Baron Edouard de Rothschild (1868-1949), Paris.

Confiscated from the above following the Nazi occupation of Paris by the Einsatzstab Reichsleiter Rosenberg after May 1940 and transferred to the Jeu de Paume (ERR no. R 3588).

Recovered by the Monuments, Fine Arts and Archives Section and transferred to the Central Collecting Point, Munich, September 3, 1945 (MCCP no. 7945/6).

Repatriated to France July 11, 1946 and restituted to the Rothschild Collection.

Baroness Batsheva de Rothschild (1914-1999), Tel Aviv, sold

Christie's, London, 14 December 2000, lot 65.

Rothschild inventory no. E. de R. 675.

LITERATURE:

F. Rossi, *Italian Jewelled Arts*, London, 1957, pl. LXXII.





KUNSTKAMMER OBJECTS FROM THE COLLECTION OF BARON ALPHONSE DE ROTHSCHILD (1827-1905)



18

A GOTHIC-STYLE ENAMELED GOLD PLAQUE

THE FRAME PROBABLY BY ALFRED ANDRÉ, PARIS, CIRCA 1860; THE PLAQUE EARLIER

The rectangular plaque *basse taille* enameled in colors with central scene of The Crucifixion with the Instruments of the Passion and flanked by the Virgin and Child and Saint George and the Dragon, the lower register with Saint Catherine, Saint Christopher with the Christ Child, Saint Stephen and Saint Barbara, with the kneeling figure of the donor in the center, the upper register with the Angel of the Annunciation and the Virgin on either side of God the Father, in Spanish style pierced rectangular frame, with suspension loop

2 ½ in. (8.8 cm.) high overall

\$15,000-25,000

£11,000-18,000
€14,000-23,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), Paris.

Baron Edouard de Rothschild (1868-1949), Paris.

Confiscated from the above following the Nazi occupation of Paris by the Einsatzstab Reichsleiter Rosenberg after May 1940 and transferred to the Jeu de Paume (ERR no. R 2478).

Recovered by the Monuments, Fine Arts and Archives Section from the 'Lager Pater' salt mines, Alt Aussee, and transferred to the Central Collecting Point, Munich, June 28, 1945 (MCCP no. 1371/84).

Repatriated to France July 11, 1946 and restituted to the Rothschild Collection.

Baroness Batsheva de Rothschild (1914-1999), Tel Aviv, sold

Christie's, London, 14 December 2000, lot 59.

Although it does not appear to fit into any known school, the plaque is closest in style to Flemish work of the first half of the 15th century. However, the crowded appearance of the scenes and the placing of the Annunciation on either side of the Crucifixion is unusual.



19

A RENAISSANCE-STYLE ENAMELED GOLD PENDANT PLAQUE OF SAINT SEBASTIAN

CIRCA 1860

Rectangular in beaded frame, the martyred Saint tied to a column and shot with three arrows, within architectural setting decorated with classical figures, horses and eagle, with suspension ring, *struck with French 19th century restricted gold warranty mark*
3 $\frac{5}{8}$ in. (8.5 cm.) high overall

\$8,000-12,000

£5,700-8,500
€7,300-11,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), Paris.

Baron Edouard de Rothschild (1868-1949), Paris.

Confiscated from the above following the Nazi occupation of Paris by the Einsatzstab Reichsleiter Rosenberg after May 1940 and transferred to the Jeu de Paume (ERR no. R 2478).

Recovered by the Monuments, Fine Arts and Archives Section from the 'Lager Pater' salt mines, Alt Aussee, and transferred to the Central Collecting Point, Munich, June 28, 1945 (MCCP no. 1371/7).

Repatriated to France July 11, 1946 and restituted to the Rothschild Collection.

Baroness Batsheva de Rothschild (1914-1999), Tel Aviv, sold

Christie's, London, 14 December 2000, lot 45.

Rothschild inventory no. E. de R. 619.

This pendant is taken directly from a bronze plaquette of Saint Sebastian attributed to the late 15th-early 16th century North Italian master, Moderno. There are two examples in the Victoria and Albert Museum, London (7346-1861 and A 431-1910), described in E. MacLagan, *Catalogue of Italian Plaquettes*, London, 1924, p. 32.

KUNSTKAMMER OBJECTS FROM THE COLLECTION OF BARON ALPHONSE DE ROTHSCHILD (1827-1905)

20

A GOTHIC-STYLE ENAMEL AND SILVER-GILT MOUNTED ROCK-CRYSTAL BOWL AND COVER

PROBABLY BY LOUIS MARCY, CIRCA 1890

The font-shaped crystal bowl on cylindrical stem pierced with a band of trefoils and blue enamel quatrefoils above, resting on four lion feet, the straps to the bowl with applied grotesque figures with human heads and reptile bodies and with scalloped border, the detachable cover with chevron band and with four similarly applied straps and tall central Gothic spire set with blue enamel, the interior with a circular *cloisonné* medallion of a bird with a trefoil in outer blue and red surround, with locking pin, with brass-bound oak and velvet-lined storage case with brass plaque inscribed 'Coupe Cristal' 9 in. (22.9 cm.) high

\$25,000-35,000

£18,000-25,000
€23,000-32,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), Paris.

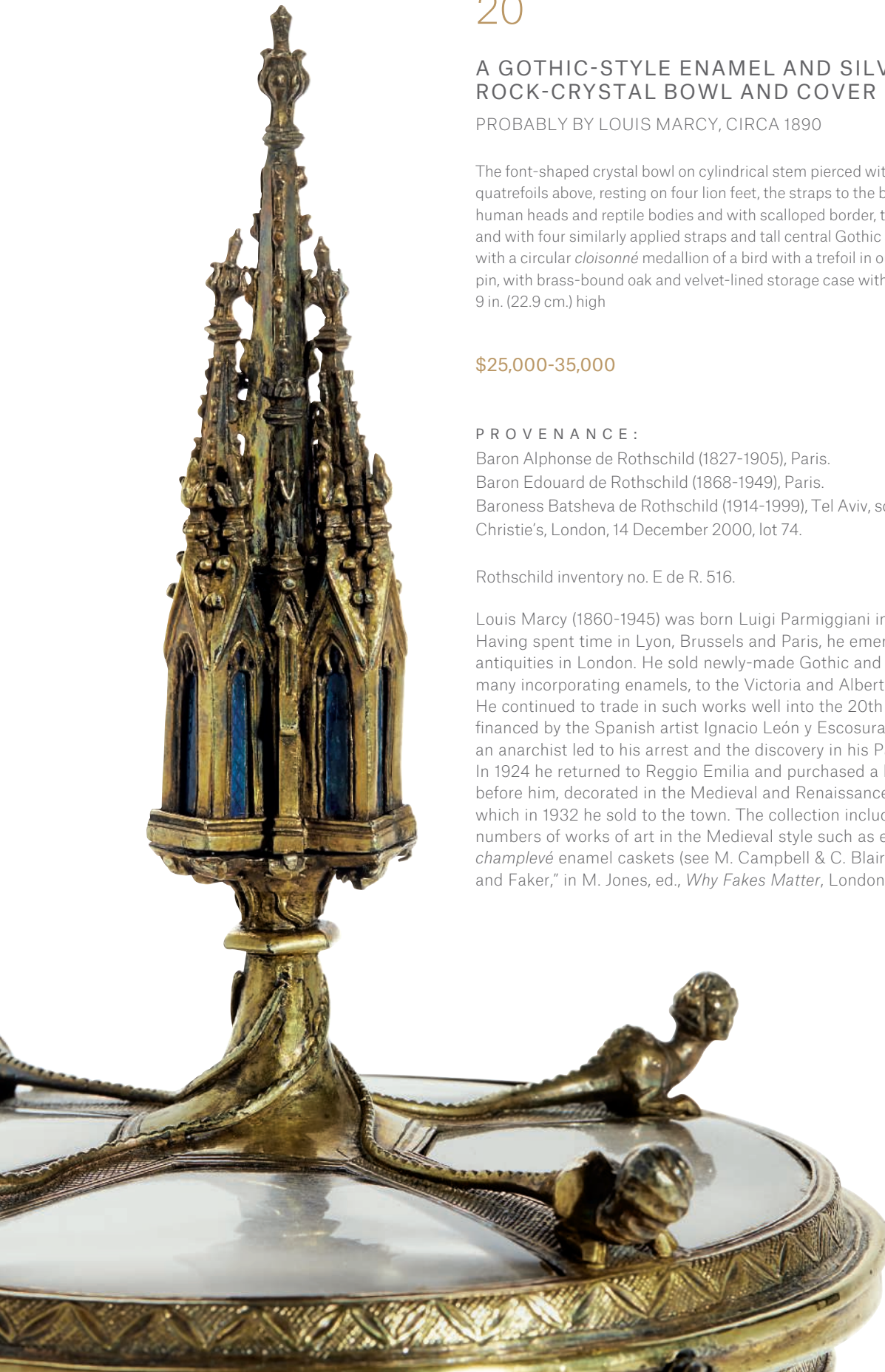
Baron Edouard de Rothschild (1868-1949), Paris.

Baroness Batsheva de Rothschild (1914-1999), Tel Aviv, sold

Christie's, London, 14 December 2000, lot 74.

Rothschild inventory no. E de R. 516.

Louis Marcy (1860-1945) was born Luigi Parmiggiani in Reggio Emilia in Northern Italy. Having spent time in Lyon, Brussels and Paris, he emerged around 1890 as a dealer in antiquities in London. He sold newly-made Gothic and Renaissance style works of art, many incorporating enamels, to the Victoria and Albert Museum and the British Museum. He continued to trade in such works well into the 20th century, and appears to have been financed by the Spanish artist Ignacio León y Escosura (1834-1901). In 1905 his activities as an anarchist led to his arrest and the discovery in his Paris flat of no fewer than 1,300 works. In 1924 he returned to Reggio Emilia and purchased a large house which he, like Spitzer before him, decorated in the Medieval and Renaissance styles. Here he housed his collection, which in 1932 he sold to the town. The collection includes, as might be expected, large numbers of works of art in the Medieval style such as enameled jewelry, chess boards and *champlevé* enamel caskets (see M. Campbell & C. Blair, "Vive le Vol: Louis Marcy, Anarchist and Faker," in M. Jones, ed., *Why Fakes Matter*, London, 1992).





FROM THE COLLECTION OF BARON ALPHONSE DE ROTHSCHILD (1827-1905)

33

A MAMLUK-STYLE ENAMELED AND GILT CLEAR GLASS MOSQUE LAMP

SECOND HALF 19TH CENTURY, ALMOST CERTAINLY FROM A
PARISIAN WORKSHOP

The high flaring mouth with finely drawn red and gilt bird foliate scroll enclosing a *thuluth* inscription reserved against a blue ground interrupted by three roundels containing the cup-bearer's blazon, the body enameled with a band of blue *thuluth* calligraphy against a polychrome scrolling leafy ground punctuated with three applied loop handles, the lower portion with cusped arched panels containing roundels with the cup-bearer's blazon 15¾ in. (40.2 cm.) high

\$50,000-70,000

£36,000-49,000
€46,000-64,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), Paris.

Baron Edouard de Rothschild (1868-1949), Paris.

Confiscated from the above following the Nazi occupation of Paris by the Einsatzstab Reichsleiter Rosenberg after May 1940 and transferred to the Jeu de Paume (ERR no. R 2670).

Recovered by the Monuments, Fine Arts and Archives Section from the 'Lager Pater' salt mines, Alt Aussee, and transferred to the Central Collecting Point, Munich, June 20, 1945 (MCCP no.203/2).

Repatriated to France July 31, 1946 and restituted to the Rothschild Collection.

Baroness Batsheva de Rothschild (1914-99), Tel Aviv.

The Collection of The Late Baroness Batsheva de

Rothschild; Christie's, London, 14 December 2000, Sale 6407, lot 14.

LITERATURE:

C. J. Lamm, *Mittelalterliche Gläser und Steinschnittarbeiten aus dem Nahen Osten*, Berlin, 1929-30, Vol. I, p. 438, no. 40, not illustrated.



Design for a mosque lamp, from 'Art and Industry', published by Delatre, Paris, 1857 (engraving). Collinot, A. (19th century), Private Collection, The Stapleton Collection, Bridgeman Images.

The inscription around the body, including errors, reads:

*jimma 'umila bi-[r]asm al-maqarr al-'ali al-mawlawi almaaliki al-majd al-saifi Qusun al-Saqi al-maliki al-nasiri al-jam[ali] (that which was made for his highness the lordly, the kingly, the majestic, he who bears the sword, Qusun the cupbearer of al-Malik al-Nasir). Around the mouth is a verse from the Qur'an, sura xxiv, v.25. Two other lamps are known in the name of the Emir Qusun. One, formerly in the Gérôme Collection, is mentioned by Schmoranz (*Old oriental gilt and enamelled glass vessels*, London, 1899, p. 69); the other is a 19th Century copy by Brocard, now in the Islamic Museum, Cairo (R. L. Devonshire, *Quelques influences islamiques sur les arts de l'Europe*, Cairo, 1929, pl. 41).*

The present lamp is a near copy of a circa 1329-35 lamp in the Metropolitan Museum of Art, New York, formerly in the Mannheim and Pierpont Morgan Collections (G. Schmoranz, op.cit., pp. 66-7, figs. 66-8, and pl. XXXIV). The Met lamp has six handles in contrast to the three here, but the decorative repertoire and inscription are identical, including the highly unusual bird motifs. This extremely rare feature is also found around the mouth of a lamp now in the British Museum (D. T. Rice, *Islamic Art*, London, ca. 1965, pl. 135). made for another of the more important emirs under Sultan al-Nasir Muhammad, Toqqtimur.

The French firms of Brocard, Giboin and Imberton were all actively producing Mamluk-inspired glass lamps in the late 19th century, only sometimes signed. This skilled production was seen at the Expositions Universelles, with design sources such as the engraving seen here available by mid-century.



Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1917. Image copyright © The Metropolitan Museum of Art.



FROM THE COLLECTION OF BARON ALPHONSE DE ROTHSCHILD (1827-1905)

34

A MAMLUK-STYLE ENAMELED AND GILT BLUE GLASS MOSQUE LAMP

SECOND HALF 19TH CENTURY, ALMOST CERTAINLY FROM A PARISIAN
WORKSHOP

Of typical form decorated throughout with enamels and gilding, the flaring trumpet mouth with a wide band of *naskh* inscription interrupted by shield-shaped panels and flanked by narrower ribbons of meandering vine on a green enamel ground and further bands of gilt strap work, the sloping upper shoulder with alternating green and blue triangular panels of scrolling interlace and floral motifs, the bulbous body with three applied loop handles interrupting the wide band of gilt *naskh* benedictory inscription on a ground of polychrome scrolling vine, concentric bands of gilt geometric interlaced strap work, green ground meandering leafy vine, and gilt foliate scrolls below, on a short foot
10 in. (25.5 cm.) high

\$25,000-35,000

£18,000-25,000

€23,000-32,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), Paris.

Baron Edouard de Rothschild (1868-1949), Paris.

Confiscated from the above following the Nazi occupation of Paris by the Einsatzstab Reichsleiter Rosenberg after May 1940 and transferred to the Jeu de Paume (ERR no. R 2673). Transferred to Schloss Kogl, Attergau.

Recovered by the Monuments, Fine Arts and Archives Section from the 'Lager Pater' salt mines, Alt Aussee, and transferred to the Central Collecting Point, Munich, June 20, 1945 (MCCP no.203/4).

Repatriated to France July 31, 1946 and restituted to the Rothschild Collection.

Baroness Batsheva de Rothschild (1914-99), Tel Aviv.

The Collection of The Late Baroness Batsheva de Rothschild; Christie's, London, 14 December 2000, Sale 6407, lot 11.

EXHIBITED:

Paris, Musée des arts décoratifs, G. Migeon, *Exposition des arts musulmans*, 1903, illustrated in the Album, pl. 65 (left), 'Syria XIV-XV century'.

LITERATURE:

C. J. Lamm, *Mittelalterliche Gläser und Steinschnitarbeiten aus dem Nahen Osten*, Berlin, 1929-30, Vol. I, p. 433, no. 23, Vol. II pl. 190.7.

G. Wiet, *Catalogue général du musée arabe du Caire, Lampes et bouteilles en verre émaillé*, Cairo, 1929, p. 162, no. 40.

Both main inscriptions around the body and mouth read:

'izz li-mawlana al-sultan al-malik al-'alim al-'ad- il al-malik al-nasir (glory to our lord, the sultan, the king, the wise, the just, al-Malik al-Nasir). The inscriptions in the shield-motifs around the mouth contain repetitions of the word *al-'alim* (the wise).

See G. Schmoranz, *Old oriental gilt and enamelled glass vessels*, English Version, Vienna and London, 1899, pl. XXVIII for another blue glass lamp with notably spherical body, formerly in the Mannheim Collection, Paris, and now in the Metropolitan Museum of Art, New York [Gift of J. Pierpont Morgan, 1917, 17.190.986]. The links in design of the Metropolitan museum's blue Mannheim/Morgan lamp with the present example and the previous lot indicate that all three were the product of the same manufactory in Paris. Please see also the note to Lot 33.



FROM THE COLLECTION OF
BARON ALPHONSE DE ROTHSCHILD (1827-1905)



35

A MAMLUK-STYLE ENAMELED AND GILT
CLEAR GLASS MOSQUE LAMP

SECOND HALF 19TH CENTURY, PROBABLY ITALY (VENICE) OR
FRANCE (PARIS)

Of typical form, both the high flaring conical mouth and the center of the angled rounded body with a wide blue band of scrolling vine around a stylised *naskh* inscription, that on the neck below a wide band of dense gilt foliate decoration brightly enameled with sparse flowers and below a narrower band of similar gilt decoration, that on the central body of the vase applied with three double loop handles, a band of polychrome and gilt alternating triangular panels on the angled shoulder above, a band of scrolling gilt vine issuing polychrome flower heads and alternating with polychrome arabesque interlace roundels below, the pointil mark under the short foot showing as a five-petaled flower
10 7/8 in. (27 cm.) high

£30,000-50,000

£22,000-35,000
€28,000-46,000

PROVENANCE :

Baron Alphonse de Rothschild (1827-1905), Paris, inv. P.48.
Baron Edouard de Rothschild (1868-1949), Paris, inv. no. E de R 535.
Confiscated from the above following the Nazi occupation of Paris by the Einsatzstab Reichsleiter Rosenberg after May 1940 and transferred to the Jeu de Paume (ERR no. R 2672).
Transferred to Schloss Kogl, Attergau.
Recovered by the Monuments, Fine Arts and Archives Section from the 'Lager Pater' salt mines, Alt Aussee, and transferred to the Central Collecting Point, Munich, June 20, 1945 (MCCP no.203/3).
Repatriated to France July 31, 1946 and restituted to the Rothschild Collection.
Baroness Batsheva de Rothschild (1914-99), Tel Aviv.
The Collection of The Late Baroness Batsheva de Rothschild; Christie's, London, 14 December 2000, Sale 6407, lot 19.

While the individual letters of the inscriptions are legible, their combination makes no sense – a clear indication of historicism. This factor differentiates this lamp from the two other examples included in this sale, all of which have perfectly legible inscriptions presumably copied from genuine examples.

The pointil mark on the underside of the foot in the form of a five-pointed rosette is something not encountered on other lamps, but which might well provide a clue as to the manufacturer. Apart from these small points, and the unusually elongated and flaring neck, this lamp has mastered the technical aspects of the manufacturing of these difficult lamps remarkably well.





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A TERRACOTTA BUST OF MILO OF CROTON
BY PIERRE PUGET (1620-1694), LATE 17TH CENTURY
15 in. high; 17¼ in. wide
\$20,000-30,000

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Property from an Important European Collection
A GREEK MARBLE HEAD OF A YOUTH
CIRCA 4TH CENTURY B.C.
10 in. (25.4 cm.) high
\$300,000–500,000

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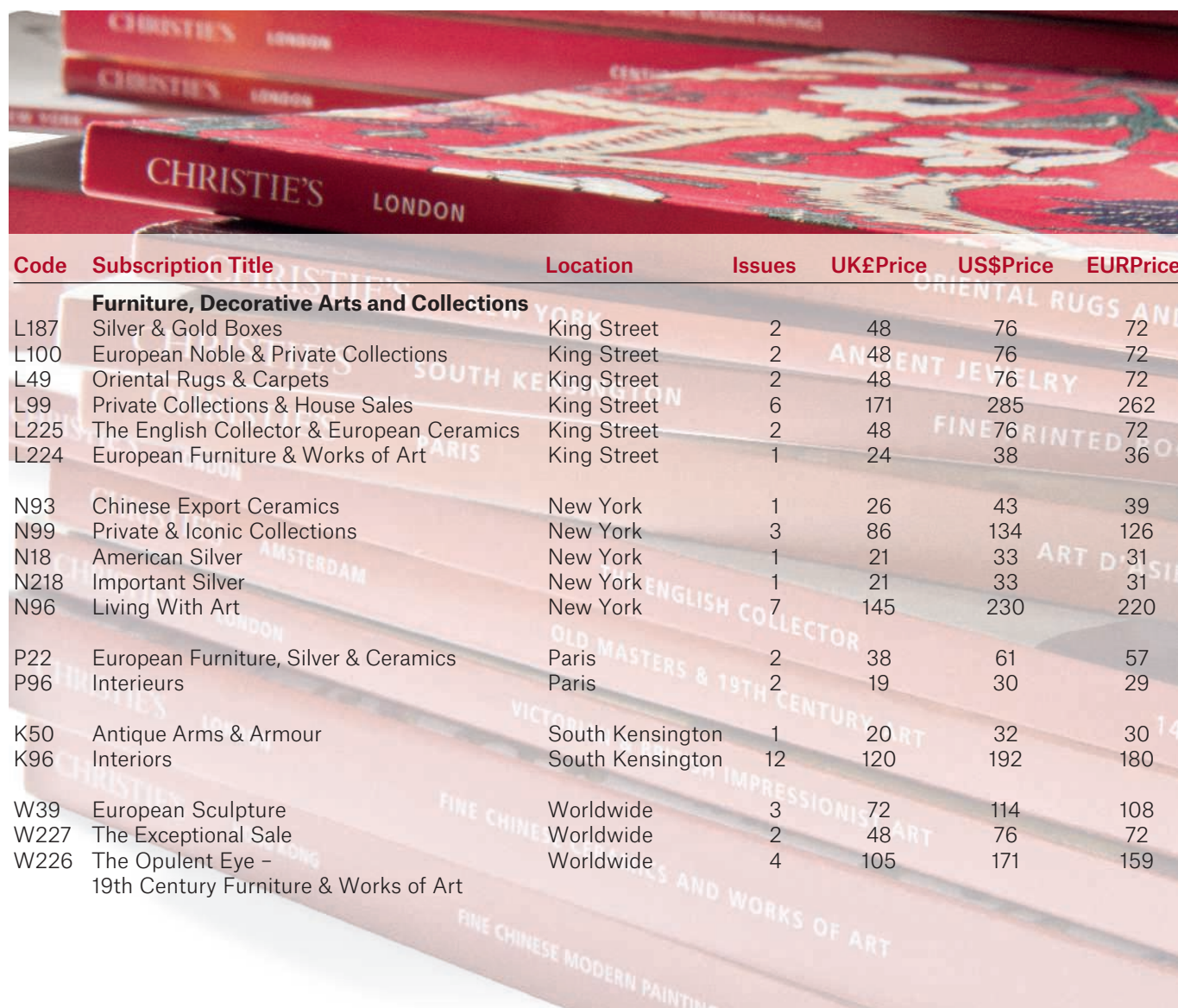
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